

Writing Analytically and Authentically

Kentucky Council of Teachers of English
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Presented by the
Kentucky Department of Education

Contact:

Lee Ann Hager, High School Writing Consultant

LeeAnn.Hager@education.ky.gov

Kentucky Department of Education

500 Mero Street, 1812 CPT

Frankfort, KY 40601

(502) 564-2106

Differentiating Writing to Demonstrate Learning to the Teacher and Writing for Publication*

As readers move through the chart below, it is important to realize that students may perform in both types of writing (Writing to Demonstrate Learning and Writing for Publication) with varying degrees of effectiveness. However, the indicators below illustrate the distinctions between writing that is intended to be a simple demonstration of learning of facts or skills (Writing to Demonstrate Learning, generally for the teachers as the audience) and writing that is intended to be authentic and individual to the student and, therefore, put before a larger audience (Writing for Publication).

Characteristics of the Writing	
Writing to Demonstrate Learning	Writing for Publication
<input type="checkbox"/> demonstrates a purpose of understanding of material or understanding or research process; few connections are made to anything outside of the subject or topic.	<input type="checkbox"/> demonstrates a more “insightful authentic” purpose. Purpose in writing is directed beyond understanding of material or process. Writer makes connections through analysis.
<input type="checkbox"/> demonstrates student’s informing or analyzing for the sake of informing or analyzing. Students may be asked to analyze, but sometimes they simply inform.	<input type="checkbox"/> demonstrates the students analyzing in the service of a larger purpose—to answer a real question for readers who might also want to know the answer.
<input type="checkbox"/> demonstrates purpose in writing as a student’s learning to the teacher.	<input type="checkbox"/> demonstrates purpose in writing as student’s learning, but writing goes beyond learning to show insight, make connections.
<input type="checkbox"/> may demonstrate a broad or narrow discussion of a topic. Writing may demonstrate an understanding of the “what” about the subject and sometimes the “how” or “why.”	<input type="checkbox"/> demonstrates a student’s ability to narrow and focus a topic through the writing to analyze the “how” and “why.”
<input type="checkbox"/> demonstrates teacher as the intended audience.	<input type="checkbox"/> targets a larger audience (which most likely includes the teacher as a fellow learner).
<input type="checkbox"/> may fail to demonstrate writer’s ability to engage any reader beyond that of the teacher who wants to know what the student understands about the subject or process (not a goal of writing to demonstrate learning).	<input type="checkbox"/> demonstrates the writer’s ability to engage the interests of other readers (which may include the teacher).
demonstrates that the teacher may be looking for specific information from the student or demonstration of a certain skill in writing.	<input type="checkbox"/> demonstrates the student’s taking the information and determining how he wants his readers to understand it.

<input type="checkbox"/> may demonstrate little ability of the student to discuss the subject; writing may demonstrate understanding of knowledge with varying degrees of effectiveness.	<input type="checkbox"/> demonstrates evidence of the writer's ability to discuss material insightfully through analysis/argument; demonstrates content understanding/proficiency.
<input type="checkbox"/> may demonstrate a writer's piecing together of source materials as the main ideas, but demonstrates few, if any, of the writer's own ideas about the subject.	<input type="checkbox"/> demonstrates a student's use of source materials to support his/her own ideas about the subject.
<input type="checkbox"/> support for ideas may be limited.	<input type="checkbox"/> support for ideas is necessary, justified and logical.
<input type="checkbox"/> demonstrates a fairly traditional approach to organization given teacher's instruction.	<input type="checkbox"/> may demonstrate a traditional approach or a more subtle approach to organization given audience's needs.
<input type="checkbox"/> may include graphics or charts which may be integral to the support of the purpose.	<input type="checkbox"/> may include graphics or charts as an integral support of purpose.

Characteristics of the Writing Task	
Writing to Demonstrate Learning	Writing for Publication
<input type="checkbox"/> may develop from the teacher's directions/assignment, but generally demonstrates little student ownership.	<input type="checkbox"/> may develop from a teacher's direction or assignment, but demonstrates clear student ownership.
<input type="checkbox"/> may be very similar from student to student.	<input type="checkbox"/> demonstrates writing that is individual to the student.
<input type="checkbox"/> is usually topic or process driven.	<input type="checkbox"/> is usually inquiry-based, driven by student's desire to understand something better.
<input type="checkbox"/> demonstrates that student may have looked to content information and notes.	<input type="checkbox"/> demonstrates that the student may have looked to content information and notes to inform writing, but moves beyond this information.
<input type="checkbox"/> demonstrates teacher asked question to be answered.	<input type="checkbox"/> demonstrates student asked question to be answered.
<input type="checkbox"/> may demonstrate understanding of facts, but may demonstrate little thinking about the facts.	<input type="checkbox"/> may demonstrate understanding of facts, but demonstrates complex, analytical thinking and insight about the facts.

Teachers may find the following checklist helpful when designing authentic analytical writing tasks. While the tasks need not illustrate all characteristics on this list, the more characteristics that are evident in the tasks, the more likely the task is approaching that kind of writing suitable for publication and portfolio development.

Teacher's Checklist: Characteristics of Authentic, Analytical Tasks
<p>Teachers should ask themselves questions such as these about the writing tasks they develop to engage students in authentic analysis.</p> <p>Does the task:</p> <ul style="list-style-type: none"><input type="checkbox"/> invite students to ask the analytical questions to which they will respond in writing?<input type="checkbox"/> invite an analytical question such as <i>how</i> or <i>why</i> about a subject?<input type="checkbox"/> allow ample room for student choice and ownership?<input type="checkbox"/> contain a genuine or authentic, needed purpose for the writing?<input type="checkbox"/> offer students the opportunity to develop an analytical controlling idea?<input type="checkbox"/> ask students to consider an audience beyond that of the classroom teacher who may want or need to know the information (audience may include the teacher)?<input type="checkbox"/> invite students to break down the subject into its parts to draw conclusions about the whole?<input type="checkbox"/> demand that students have a good understanding of content knowledge and the ability to discuss it?<input type="checkbox"/> suggest organizational methods of idea development (e.g., comparison/contrast, problem/solution)<input type="checkbox"/> engage students in critical, analytical thinking?

Chart developed by Lee Ann Hager, High School Writing Consultant
Kentucky Department of Education

Notes and Implications: “Greek Idealism Vs. Roman Realism”

Analytical Sample

- Comparison/contrast
- Sample indicates a student trying to use a piece that is “Writing to Demonstrate Learning” as a publishable piece for the portfolio.

Notes: This piece is analytical because it compares and contrasts (mostly contrasts) the art of two different cultures. The piece demonstrates learning (for the most part), most likely as a class assignment given by a teacher to make certain the student understands the cultural differences. The student is breaking down differences to reach conclusions and is, thus, analyzing.

Instructional Implications: This piece offers an excellent example for teachers to discuss with students or fellow staff writing that simply demonstrates learning and that which could become more authentic for publication if it were approached differently.

The analysis is not bad; clearly, the student understands the differences in the art of both cultures and can articulate and analyze it fairly well. However, had the writer considered a larger audience (which may include the teacher but is not limited to the teacher) and a more authentic purpose and genre, the piece would work much better as a portfolio entry. The student could have considered why it's important to know the difference in the art of these two cultures (where do we still see the influence today?) or any other angle that would have increased the ownership and authenticity of the piece.

If fellow teachers are having difficulty distinguishing writing to demonstrate learning and writing for publication, this piece would be an excellent sample to share (as compared with a piece with a similar subject that may be found in a magazine or other publication).

"Greek Idealism v/s Roman Realism"

You may ask what is idealism? What is realism and how do they differ from one another? In this paper, I am going to explain these words in contrast with their definitions that I will be using in this paper. I will also be using examples of art to demonstrate how Greek Idealism differs from Roman Realism.

Idealism is the theory in art which the artist paints or sculpts. It is his idea of what the picture or sculpture should resemble and not how the artist truly sees the person or object that is being painted or sculpted. Idealism is also the conformity to or the belief in one's ideas. These art works do not show reality in any way.

One example of art work that shows Greek Idealism is the Greek statue of a kore. A kore is a clothed maiden. She was sculpted to show the idealized maiden that contained youth, beauty, and perfection. In the eyes of the sculptor, she was the ideal maiden. He sculpted her not as he truly seen her, in her middle age, her beauty has left her and she is not perfect, but he still sculpts her as a beautiful maiden. This statue shows only slight to no movement.

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Another example of idealism done by the Greeks can be seen in The Achilles Painter. This piece of art is an attic white-ground vase. It was finished in the classical period between 440-430 B.C. The artist was not interested in portraying a particular person with individual features and personal perfection's. The artist idealized his subject, making her as he could by regarding his ideal as proper for those who view it. The woman is completely poised, graceful and calm. This work of art shows the major principles of idealistic art that has been summarized in the phrase "noble simplicity and grandeur".

Realism is a mid-nineteen century style of art in which artists discarded the formulas of Neoclassicism and the theatrical drama of Romanticism. Realism was used to paint familiar scenes and events as they actually looked and not how they visualized them. Realism differs from idealism because the artists that painted or sculpted their figures in a realistic way compared to that of the idealistic way that shows the visualized image or the person being painted or sculpted. The Romans believed in displaying reality in all their works of art.

Courbet's Burial of Ormas is a great example of a painting done during this style of art. It was painted in 1849. Courbet, the initiator and the

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champion of Realism, was the incarnation of a generation which rejected all the ideals of the idealistic period. Courbet renounced the classical representation by means of rendering the by material means, by paint which was equivalent of what he saw. It was from Courbet, more than from any painter of his times that the third generation of realist artists derived their art.

Another example of realism is this Portrait of a Roman. He was sculpted in the late first century BC. This sculpture shows all signs of reality. His forehead is wrinkled and his face is full of expression. His facial expression is one of boredom. He possesses all the wrinkles and imperfections of an actual person.

In conclusion, idealism and realism are in fact very different from one another. While idealism exhibits the artists ideas and visualization of his figures, realism demonstrates reality of every day life. Although these two periods of art were different they both produced marvelous works of art that can still be seen in museums today.

Comparison / Contrast (though mostly contrast) - Analysis of the art of two ancient cultures

For the most part, this writing does not go beyond the demonstration of learning for the teacher.
"Greek Idealism v/s Roman Realism"

student attempts to engage reader

You may ask what is idealism? What is realism and how do they

differ from one another? In this paper, I am going to explain these words in

contrast with their definitions that I will be using in this paper. I will also be

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Note: While the analytical process that the student will use is clear, the writer provides no clear need for the writing beyond the demonstration of learning.

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uses definition and then develops it in paragraph

idea of what the picture or sculpture should resemble and not how the artist

truly sees the person or object that is being painted or sculpted. Idealism is

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show reality in any way.

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provides an example to illustrate previous definition

Student shows some analysis of Greek Idealism

provides a second example with discussion → Another example of idealism done by the Greeks can be seen in The Achilles Painter. This piece of art is an attic white-ground vase. It was finished in the classical period between 440-430 B.C. The artist was not interested in portraying a particular person with individual features and personal perfection's. The artist idealized his subject, making her as he could by regarding his ideal as proper for those who view it. The women is completely poised, graceful and calm. This work of art shows the major principles of idealistic art that has been summarized in the phrase "noble simplicity and grandeur". writer integrates a quoted phrase as support (though reader is unclear of source.)

Moves from idealism to realism → Realism is a mid-nineteen century style of art in which artists discarded the formulas of Neoclassicism and the theatrical drama of Romanticism. Realism was used to paint familiar scenes and events as they actually looked and not how they visualized them. Realism differs from idealism because the artists that painted or sculpted their figures in a realistic way compared to that of the idealistic way that shows the visualized image or the person being painted or sculpted. The Romans believed in displaying reality in all their works of art. Shows contrast directly

writer again provides definition and discussion → Courbet's Burial of Ornas is a great example of a painting done during this style of art. It was painted in 1849. Courbet, the initiator and the

Uses an example to support →

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champion of Realism, was the incarnation of a generation which rejected all the ideals of the idealistic period. Courbet renounced the classical representation by means of rendering the by material means, by paint which was equivalent of what he saw. It was from Courbet, more than from any painter of his times that the third generation of realist artists derived their art.

uses example of an artist to support goals of realism (without an explanation of who Courbet is or where information came from)

Example

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Notes and Implications: “*The Green Mile* a Turn for the Better”

Analytical Sample

- Book review
- Uses comparison/contrast as a method of analytical idea development

Notes: This is an excellent example of analysis through subtle comparison/contrast of this particular Stephen King novel. While focusing on *The Green Mile*, the writer draws conclusions based on characteristics typical of King’s other novels. This creates a much more subtle and insightful review than less successful reviews (e.g., writer attempting to show reasons a reader would want to read a book vs. reasons a reader wouldn’t want to read a book without much idea development through support, etc.)

The piece illustrates an authentic focus, strong idea development and successful organization throughout.

Instructional Implications: Excellent sample of analytical book review. Good sample to show a student drawing conclusions to provide support for his/her ideas and assertions.

The Green Mile a Turn for the Better

From March to August of 1996, *The Green Mile*, a novel in six parts by Stephen King, filled bookstores nationwide. In stark contrast to what many readers have learned to expect from King by reading such books as *Cujo*, *Pet Sematary*, *The Shining*, and *Thinner*, the bestselling novelist bares the other side of his craftsman's blade, a side to which all but his most dedicated readers are oblivious. This is the charming, perceptive narrator responsible for "Rita Hayworth and the Shawshank Redemption" and "The Body" (better known as the movie *Stand By Me*). The same voice carries over into *The Green Mile*.

provides comparisons to orient reader and lead reader to controlling idea

→ The book reviewed will be similar to the stories mentioned; Sets up reader for the analysis of this "same voice."

The story is told some sixty-odd years after its occurrence by Paul Edgecomb, who served as the deputy in cell block E (death row) of Cold Mountain Penitentiary in fall of 1932. Affectionately referred to as "the green mile" because of its lime-green carpeting leading to the execution chamber, Edgecomb has worked there for several years, clinging to the security of a place to work in Great Depression economics. He has seen scores of prisoners come and go. During this warm autumn, John Coffey, a man condemned to death for the rape and murder of two young girls, joins victimized Eduard Delacroix and, later, dangerous William ("Wild Bill" or "Billy the Kid") Wharton on death row. With the appearance of a mouse they name Mr. Jingles and an uncontrollable guard's virulent attempts to kill it in spite of his prisoners' and coworkers' protests, the inmates and watchmen discover a strange and wonderful power possessed by Coffey that changes life in cell block E forever. As the plot begins to unwind at a feverish pace, it appears that Coffey may not be a simple killer and that there may be more involved in the slaying of the two girls than it initially seemed.

Provides a synopsis of book being analyzed/reviewed

As is consistent with King's style, the narrative spends a considerable amount of time in the exposition (most of the first two segments), a lengthy series of explanations and

compares to other King works

draws conclusions

writer continues comparison of "same voice"
from intro / thesis

backgrounds set up before the actual story is set into motion. Characteristic of many other King books, the impact and pace of the plot takes tremendous hold over the reader (most of the last three books). Also common in King's work, there is a strong element of the supernatural. This device is used differently, however, as more of a vehicle for wonder than for horror.

King writes with his trademark grit-and-bone narrative style but achieves more depth and, in the end, uncovers a series of real-world epiphanies. Observations and meanings abound in the final episode: "We each owe a death . . . but sometimes . . . the Green Mile is so long," observes Edgecomb in his closing thoughts. Coffey speaks of the young girls' murder before his date of execution, "He kill them with they love. They love for each other. You see how it was? That's how it is every day all over the worl'."

draws reader back to The Green Mile

In a pleasant change from what readers anticipate in King's work, they find the author more mature, more intelligent, more compelling and -- some say -- all the more rich. Whether or not the decision to divide the story into six episodes was profit driven or, as King appeals in the first installment, for effect, the issue is of little consequence. More importantly, the reader is given the almost unexpected opportunity to read a truly unique and enjoyable novel.

Conclusion
Shows how this book is different from much of King's work - contrast

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